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## Local Music Notes

The "National Star-Spangled Banner Chorus" under George Harold Miller, has perfected its plans for the important patriotic ceremony on the Ellipse, when the medals of honor are presented to the returning heroes of the Great War. Assigned to take part in these exercises by Col. Robert N. Harper and Isaac Gans, Mrs. Priscilla Wilkinson Streeter, organizer of the chorus, has arranged a picturesque program.

Starting at the base of the Monument, and descending toward the Ellipse, will be a human flag. In front of this the chorus will be grouped, forming the word, "Victory." Standing in front of Victory will be a human Gold-Star, representing our lost heroes, while before this will be placed Liberty and Uncle Sam. Peace and Prosperity will end the effect, which will form the letter V.

This chorus is not wholly of a patriotic nature. It is giving selections from grand operas and other standard music at each rehearsal. The rehearsals are held every Monday at 8 o'clock in the Sunday school room of Ascension Church, Twelfth and Massachusetts avenue northwest.

Mr. Miller, the director, hopes to make the chorus one of the largest musical organizations in the city. He has been director of Dakota Wesleyan University School of Music, and has sung with the Aborn Opera Company. He studied with Oscar Saenger and William Shakespeare of London.

**Junior Students' Recital.** The Washington College of Music "Junior Students' Recital" was an attractive affair at Masonic Auditorium last Friday evening. The Junior Orchestra, under the direc-

tion of C. E. Christiani, president of the college, looked like a group of summer kiddies, with its blue and pink hair bows and dainty white frocks.

This junior class seems to be the special pride of Mr. Christiani. The orchestra of thirty-five members, not all girls, for the boys were in equal proportion—played with remarkable spirit, unity and good musical values. They gave the "Triumphal March" from "Aida," selections from Flotow's "Martha," and the "Barcarolle" (Offenbach) and Huntsman's Chorus (Weber).

Another striking fact in the recital was that the junior class furnished both soloists and the accompanists for these soloists. The experiences given these youthful musicians in all departments of musical expression cannot be expressed. To learn to fill well a secondary place, to learn the meaning of ensemble work at so early an age, brings the professional stage of a music career within easy reach.

The junior students of the Washington College of Music may be looked to for our future artists and orchestral players. They will be "ready" when they have grown up. They were all equally ready, as recitalists, from tiny baby Ethel Bliss, violinist of about five, one would judge, who was even eager to respond with an encore, and who memorizes all her music, through all ages and all stages.

George Harold Miller, baritone, and Weldon Carter, pianist—both of the faculty—were the assisting artists.

**Students' Musicals Saturday.** Mr. and Mrs. Thomas Evans Greene have sent out invitations for a student musical to be given at Studio House, 2647 Connecticut avenue, Saturday evening at 8:30, by the pupils of the Wilson-Greene School of Music.

**Three Choruses To Give Concert.** The "In Memoriam" concert to be given by the three choral organizations of the War Camp Community Service, under the direction of Otto Torrey Simon, has been set for the evening of June 11, Wednesday, in the Central High School auditorium. The choruses are the Polymnia Choral Society of women's voices, the Euterpe Choral Society of mixed voices, and the Apollo Glee Club of men's voices, in all about 200 voices, who will give a program specially designed for this impressive occasion.

**Finance People Hear Soloists.** Hollis Edison Davenney was the song leader for the special "get-together" meeting held at Central High School recently by the entire finance division of the army, which numbers about 3,000 people.

Gen. Herbert M. Lord, chief of this division of the army, was the principal speaker, while Mrs. Newton D. Baker and Mrs. Florence Locke Viles, wife of one of the officers of the staff, were among the soloists.

Lieut. Davenney, song leader of the Commission on Training Camp Activities, was also heard in solos, accompanied by George Wilson, who also played for the community singing. The band from Walter Reed Hospital was one of the features, and there was a vaudeville act from B. F. Keith's.

**To Teach Violin Here.** The Washington College of Music has just completed arrangements whereby Juon van Hulsteyn of the Feodory Conservatory of Music will take charge of an artist class in violin, at the College of Music next season. Mr. van Hulsteyn will come over from Baltimore twice each week, or oftener, if necessary.

**Community Orchestra Rehearsal.** Hamlin E. Cogswell has called a special rehearsal of the community orchestra for next Tuesday evening at the Wilson Normal School. Mr. Cogswell has just returned from the convention of the Eastern Supervisors of Music of the Public Schools, where he made an important address.

**San Carlo Star to Sing Sunday.** Estelle Wentworth, artist prima donna with the San Carlo Opera Company, is to appear at next Sunday's "Sing" at Central High School, given under the direction of the War Camp Community Service.

Miss Wentworth will give two groups of three songs each, and has promised to include at least one opera aria in her selections. On Saturday evening Miss Wentworth will sing Leonora in the San Carlo production of "Il Trovatore" at the Belasco Theater.

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## PRIMA DONNA WILL AID SUNDAY "SING"



**MISS ESTELLE WENTWORTH.** Prima donna soprano with the San Carlo Opera Company, at the Belasco Theater this week, who is to be the soloist at the Sunday "Sing" at Central High School on next Sunday, under auspices of the War Camp Community Service. Miss Wentworth is a Washington girl.

lasco Theater. She has in her opera repertoire the roles of Aida, of Nedda in Pagliacci, and of Mme. Butterfly in the Puccini opera. She has been heard on many important programs. She had a very successful week with the Old Hammond Company, with Denman Thompson, several seasons ago. They are now booked as entertainers for the annual shad bake of the Board of Trade when they go to Chesapeake Beach.

The quartet consists of James Kreh Young, first tenor, who was the Thaddeus in the Community Opera performance of Bohemian Girl; Newton D. Hammer, second tenor, a choir and concert singer; Ambrose Durkin, baritone, who was in the Community Opera's performance of "Pirates of Penzance" as the "Policeman," and Ensign J. E. S. Kinsella, bass, who is just out of the navy. Byron Blodgett is the accompanist of the Imperial Quartet. They will give the Bullard "Winter Song" and "Ho, Ho, Jolly Jinks," one of their rollicking successes.

The organ recital will begin at 2:45, and there will be community singing as usual.

**To Sing at Walter Reed.**

Miss Estelle Wentworth has arranged a concert, too, for the Walter Reed boys. With several of her fellow artists of the San Carlo Company, this concert will be given in the auditorium of Walter Reed Hospital tonight at 7:30, under the auspices of the War Camp Community Service, for the wounded soldiers.

Manuel Salazar, the Spanish tenor, who sang Canio in Pagliacci on Monday evening, Doris Perry, contralto; Angelo Antola, baritone, and Pietro di Biasi, bass, all of the San Carlo Company, will assist her.

Edward H. Droop will be at the piano.

On Wednesday afternoon Miss Wentworth sang for the boys who were ill in hospital, at Walter Reed.

**GALLI-CURCI SURE TO SING IN CHICAGO**

A New York dispatch contains this important musical information:

Cleofonte Campanini, general director of the Chicago Opera Company, sailed for Europe last week. Just before the steamer Rotterdam left the impresario made a few statements. He said that Galli-Curci "would surely be a member of the company next season, for several seasons, in fact." She will be heard in several new roles: Mary Garden and Rosa Raisa will also be back and be singing new parts. Yvonne Galli, Florence Macbeth, Tamaki Miura, Alessandro Jolei, Fontaine, Baklanoff and Lamont are among those who will appear with the company.

Mr. Campanini promises several surprises. Some of them he was not ready to discuss, but he did say that he had engaged the young Italian conductor, Gino Marinuzzi. This conductor has just completed his thirty-second year and is already looked on in Italy as one of the leading baton wielders of the day. He has conducted in both La Scala, Milan and the Teatro Colon, Buenos Aires.

Edward Johnson, the famous American dramatic tenor, who has made a tremendous success in Italy and South America, is to return to his native land to direct several weeks ago. Johnson was well known as a church oratorio singer before going abroad. Another singer secured by Mr. Campanini is Tito Schipa, a young lyric tenor, who enjoys a considerable reputation in Italy.

**WHAT'S IN A NAME? THIS FIRM DIDN'T KNOW SOUSA**

It seems that a certain music publishing house in New York, which is planning to publish a book containing a group of well-known songs by American composers, wrote to John Philip asking him to send one of his best songs.

John Philip's co-operation was requested, so he was asked to sign a slip agreeing to remit the sum of \$10, but he was told that he did not have to send the \$10 right away, but only need sign the slip and that when the book was printed the publishers would write him and then he could send the \$10, if he had it, or if he did not have it he could pay the amount in installments.

John Philip was furthermore informed that this was a grand opportunity to get his song printed and at a price so low that anybody could spare the money. He was also informed that he and his works had been heard of through the Washington copyright office, where his name is recorded as a writer of songs.

Poor John Philip!

## Music Lover Has "Cut" Three Miles of Pianola Rolls For His Own Use

By J. MacB.

A new type of music lover has been found. Think what it means to so desire complete transcriptions of orchestral scores, that one musician has actually "cut," as he calls it—and cut by hand—some eighty to ninety player-piano records, for his personal use alone.

When asked how many rolls he had "cut," Carl Theodore Arlt replied: "Oh, about three miles!" Nor was that banter. The estimate brings the fact nearer one's appreciation of what this labor of love has been.

Mr. Arlt is a musician by avocation, a skilled engraver by profession—that is how his hands are so trained that they can do this delicate music work, where each fraction of an inch must be correct for the right tone. Mr. Arlt has come to Washington from Philadelphia, as an engraver in the United States Patent and Trademark Office of Engraving and Printing.

Also, Mr. Arlt is a Wagner enthusiast. His absolute passion for the great Wagnerian symphonic music has led him to cut his own "Musico-mechanical Genius."

**"Tristan" Was First Attempt.**

"What started you doing this?" was asked.

"You see," he answered, "I wanted 'Tristan,' the complete Tristan. I had bought a pianola and had experimented with the records in the matter of interpretation, but in repeated hearings of the opera I heard many things that were not registered in my rolls."

"One day I came across a book on Wagner, in which five measures were reproduced from the orchestral score, to emphasize its teachings. Just to see if I could, I took the end of an old roll, and figuring out a method—according to the rules we use for engraving—I cut these five measures, using my own judgment as to the distribution of the instruments in the piano keyboard. And when I put it on the player!

"You don't know the joy of hearing it, after you have done the work yourself!"

"Ten fingers couldn't do it," some one exclaimed.

"Twenty fingers couldn't! That's the beauty of it. If just breezes along like an orchestra," Mr. Arlt's enthusiasm is contagious.

**Now Has 3 Miles of Rolls.**

It was from that revelation of what he, personally, could do to retain the wealth of the orchestra, that started Carl Arlt on his three-mile roll of music, that he plays on a Steinway grand piano with an Aeolian pianola attachment.

It is his musicianship and judgment in adaptation of the score that has produced marvellously accurate records, that have an amazing sense of figures in music, of characteristic synopses and peculiar rhythms, or full orchestral sweeps—as he terms it "with orchestral pep."

The accuracy of phrase, the nicety in harmony arrangement, in chromatic change with which Wagner is so rich; the brilliant melodic passages for horns—are all in his transcriptions.

"You can just hear that hot glister," Mr. Arlt intones, "I was a great sunrise out of Wagner's 'Ring.'"

"And listen to the irony of this," Mr. Arlt was playing the "Isle of the Dead" with his three-mile roll, given with furious tempo. It is just that faithfulness to the vitality and the variety of the orchestration that this young artist has so astonishingly retained.

**Is Rolls in One Score.**

Mr. Arlt has created for himself the entire score of "Tristan and Isolde," in compass of 18 rolls. That alone is a monumental work. The art of his handling, too, is of course much in the interpretation. In the second act, the "torch scene," one feels Isolde's perturbation and the Wagner "motifs" ring out against rich backgrounds of sound.

Then he has "cut" just 70 per cent of the "Nibelungen Ring." Think of it!

He played the wonderful "Wotan's Farewell" from the last act of "Die Walkure." The reminiscent "love motif" and "Brunhilde's Sleep" he held soft, keeping the melodic phrase well above the intricate orchestral effects, and these were perfect in scheme.

There was also the "Fire Music," deftly handled, delightfully suggestive, and such a tempo.

"The Ride" is not successful, because—"and then Mr. Arlt gave the constructive reason why this was the least effective of his adaptations.

He has, however, retained the rounder themes in a great finale to "Gotterdammerung." Grane, the horse, is there with tone-color to suit the theme; Brunhilde's famous cry, "To ho, to ho," and the love themes with the "Eternal Sleep." Just as in the opera, it resolves itself to a quiet close of utter repose, the Nirvana of the gods.

**"Cutting" Score for Two Pianolas.**

In this unique private library of

music, Mr. Arlt has the first and second movements of Tchaikowsky's "Pathétique" symphony. He has caught the lure of the five-four time of the second movement, and feels the importance of the inner voices in the Russian harmony as put out by the different choirs of instruments.

The Tchaikowsky piano concerto he is now "cutting"—the novelty of making music like this does not wear off—he is going to arrange it for two pianos, one piano for the solo instrument, and the other for the orchestra. To him it is just one beautiful game of invention.

Then there is—to list the most intricate scores—the Dukas "Sorcerer's Apprentice," D'Indy's "Wallenstein," and fancy Strauss, Richard Strauss, and "Til Eulenspiegel" and the "Tod und Verklärung." And there is the delicate "Rouet d'Omphale" of Saint-Saens, just begun.

Returning to Carl Arlt's first love—Wagner for the orchestra—there is from "Meistersinger" the prelude and a scene of Act 1; the chorale of the Guilds, with its merry humor, from Act 3. From "Parsifal" he has two records, and last—because it is first—is all of "Tristan."

"How long has it been at this?"

"Five and a half years."

"And Tristan?"

"Oh, I have heard Tristan about thirty times. I mean some day to do it all over again, now that I know it better."

## Chords and Records

Paderewski, the pianist, has been submerged into Paderewski, the statesman. Yet if we never hear the great Pole play again, we have his own "Minuet"—played by himself—and transferred to the Duo-Art piano attachment of the Aeolian Piano. It may be heard at the DeMoll Piano House.

Think what these records will mean to students of today, who are not privileged to hear the great artists. We do not actually know how Paganini played; it is but a tradition. Nor do we know how Rubinstein played, although we read that people would rather have a few minutes of Rubinstein—false notes and all, for the Russian was temperamentally not exact—than hours of other players. We, personally, do not know why.

Paderewski has also played the Chopin "Butterfly" Etude, opus 25, No. 9, for the Duo-Art. He writes in a letter to Mr. Tremaine, president of the company:

"I shall be glad, indeed, to have my playing reproduced with such manifest fidelity."

**Interpretation Demanded.**

Music is no longer acceptable unless it has interpretation in it. The reproduced art of the great masters sets a standard for all time. It is being used increasingly in large schools and music institutions as guide for the student.

**"Waltz Etude" on Victor Record.**

Alfred Cortot has made a record of the Saint-Saens "Waltz Etude," D flat. In it, the Victor records name the narrative that ends with her curse, an example of the playing of one of the foremost living French pianists, interpreting a composition of one of the most gifted of his fellow-countrymen.

**Lambert Murphy Popular.**

The Jordan Piano Company says that Lambert Murphy's singing, for the Victor, of "Lonesome-That's All," is one of their most popular records just now. It is a song of sentiment, tender and dreamy. "Sweet bells are heard, and a violin obbligato comes into the second verse."

Oriental dance music seems to be most in demand, with its big swinging rhythm, so says the Jordan representative. "Arabian Nights," a one-step by orchestra, and "Chong," a medley fox-trot by orchestra, are in high favor for the moment.

**Lauder Still in Demand.**

Droop's Victor Department also reports the Lambert Murphy "Lonesome-That's All" for a song record, and the "Chong" Oriental dance record, as the most popular.

"Quand Madelon," made famous in France by the soldiers, is recorded by the Victor Military Band. It has the popular refrain sung by the great French basso, Journet, one of the foremost artists of the Chicago Grand Opera Company. The band has made of it an effective one-step.

And Harry Lauder is still appealing to the whimsical, being much in demand with his record of "When I Was Twenty-one." The Highlander is a friend to Americans, with the Scotch "burr" in his delightful dialect songs.

**JOHN RULE TO LECTURE.**

"Australia and Australian Literature," a lecture by John Rule, will be given before the Writers' League of Washington at a meeting at 8 o'clock tomorrow evening in the Public Library. The public is invited.

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## PARIS WELCOMES MME. TETRAZZINI

A Paris dispatch says: The great Tetrazzini has arrived here from Italy, and was met and warmly welcomed by many of the most prominent musicians of Paris and the members of the Syndicat de la Presse.

This morning she was supplied with an historic piano. This instrument, which is now being played on by one of the world's greatest artists in her apartments at the Grand Hotel, was originally used by the singers traveling with the Etat-Major of Gouraud's army. It has taken a leading part in more than 600 musical scenes behind the front, and has covered something like 350,000 kilometers in its peregrinations.

Its last scene of action before being demobilized was in the cantonments of Alsace. Great enthusiasm is being shown by all the artists taking part in the gala, and as in "La Fille

de Madame Angot," all the minor roles are to be filled by notables. Already 172,000 francs' worth of places have been bought by the principal personages of Paris. President Poincare heads the list issued this morning with 6,000 francs, and the Rothschild Bros. with 10,000 francs.

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